

Hacia una Nueva Esperanza

para Orquesta Sinfónica

7'

Carlos A. Ponzio

Instrumentación

Pícolo, 2 Flautas, 2 Oboes, 2 Clarinetes en Sib, Clarinete Bajo en Sib, 2 Fagotes, Contrafagot, 4 Cornos, 3 Trompetas, 2 Trombones, Trombón Bajo, Tuba, Timbales (2), Tarola (Snare Drum), Bass Drum (Bombo), Arpa, Celesta y Cuerdas (Violines 1, Violines 2, Violas, Violonchelos y Contrabajos)

Hacia una nueva esperanza

Carlos Alejandro Ponzio de León

$\text{♩} = 132$

Piccolo

Flautas

Oboes

Clarinetes en Sib

Clarinete bajo en Sib

Fagotes

Contrafagot

Cornos en Fa, 1 y 2

Cornos en Fa, 3 y 4

Trompetas en Sib, 1 y 2

Trompeta en Sib, 3

Trombones tenor 1 y 2

Trombón bajo

Tuba

Timbales, G y E

Snare Drum

Bass Drum

Arpa

Celesta

$\text{♩} = 132$

Violines I

Violines II

Violas

Violonchelos

Contrabajos

sempre f

f

9

Pic.
Fl.
Ob.
Cl.
Cl. bajo
Fag.
Cfag.
Cor. 1 y 2
Cor. 3 y 4
Tpt. 1 y 2
Tpt. 3
Tbn. 1 y 2
Tbn. baj.
Tba.
Timb.
S. D.
B. D.
Arpa
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

17

Pic.

Fl.

Ob.

Cl.

Cl. bajo

Fag.

Cfag.

Cor. 1 y 2

Cor. 3 y 4

Tpt. 1 y 2

Tpt. 3

Tbn. 1 y 2

Tbn. baj.

Tba.

Timb.

S. D.

B. D.

Arpa

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(D# C# B / E# F# G A#)

Pic. Fl. Ob. Cl. Cl. bajo Fag. Cfag.

Woodwind section score. Flute, Oboe, Clarinet, and Bass Clarinet parts feature a melodic line starting at measure 45 with a dynamic of *f*. Bassoon and Contrabassoon parts have a more active role, with the Bassoon marked *ff* at measure 45.

Cor. 1 y 2 Cor. 3 y 4 Tpt. 1 y 2 Tpt. 3 Tbn. 1 y 2 Tbn. baj. Tba.

Brass section score. Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone Bass, and Tuba parts. Horns 1 & 2 and Trombone 1 & 2 have melodic lines, with Horns 1 & 2 marked *ff* at measure 45.

Timb. S. D. B. D.

Percussion section score. Timpani, Snare Drum, and Bass Drum parts. The Snare and Bass Drum parts are currently silent.

Arpa Cel.

Harp and Cello parts. The Harp part features a complex melodic line with triplets and dynamics ranging from *mp* to *ff*. The Cello part has a more active role, marked *f* and *ff*.

Vln. I Vln. II Vla. Vc. Cb.

String section score. Violin I and II parts are mostly silent. Viola and Violoncello parts have melodic lines, with the Violoncello marked *f* and *ff*. The Contrabasso part is marked *f* and includes a *pizz.* instruction.

Pic. *ff*

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

Cl. *f* *ff* *ff*

Cl. bajo *f* *ff* *ff*

Fag. *ff*

Cfag. *ff*

Cor. 1 y 2 *ff*

Cor. 3 y 4 *ff*

Tpt. 1 y 2 *ff* *ff* *ff*

Tpt. 3 *ff*

Tbn. 1 y 2 *f*

Tbn. baj. *f*

Tba. *f*

Timb.

S. D.

B. D.

Arpa

Cel.

Vln. I *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff*

Vla. *arco* *sempréff* *arco*

Vc. *arco* *sempréff* *arco*

Cb. *sempréff*

62

Pic. *mf ff* *mf* *ff* *f*

Fl. *mf ff* *mf* *ff* *f*

Ob. *mf ff* *mf* *ff* *f*

Cl. *mf ff* *mf* *ff* *f*

Cl. bajo *mf ff* *mf* *ff* *f*

Fag. *mf ff* *mf* *ff* *f*

Cfag. *ff* *mf* *ff* *f*

Cor. 1 y 2 *ff* *mf* *ff* *f*

Cor. 3 y 4 *ff* *mf* *ff* *f*

Tpt. 1 y 2 *mf* *ff* *mf* *ff* *f*

Tpt. 3 *ff* *mf* *ff* *f*

Tbn. 1 y 2 *ff* *mf* *ff* *f*

Tbn. baj. *ff* *mf* *ff* *f*

Tba. *ff* *mf* *ff* *f*

Timb. *ff* *mf* *f* *ff* *f*
(G - F2)

S. D. *ff* *mf* *f* *ff*

B. D. *ff* *mf* *f* *ff*

Arpa *ff* *Bisbigliando* *mf* *ff*

Cel. *ff* *mf* *ff*

Vln. I *mp* *ff unis.* *mf* *ff*

Vln. II *mp* *ff* *mf* *ff*

Vla. *mf* *ff* *mf* *ff*

Vc. *mf* *ff* *mf* *ff*

Cb. *mf* *ff*

70

Pic. *mp*

Fl. *p* a2 *p* < > *p*

Ob. *p*

Cl. *p* a2 *p* < > *p*

Cl. bajo *p* < > *p*

Fag. *mp* a2 *p*

Cfag. *p*

Cor. 1 y 2 *p*

Cor. 3 y 4 *p* a2 *p*

Tpt. 1 y 2 *p* a2 *p* < > *p*

Tpt. 3 *p* < > *p*

Tbn. 1 y 2 *p*

Tbn. baj. *p*

Tba.

Timb. *p* >

S. D. *p*

B. D. *p*

Arpa

Cel. *mf*

Vln. I *p* < > *mf* > *p*

Vln. II *p* < > *mf* > *p*

Vla. *p*

Vc. *p* pizz.

Cb. *p* pizz.

81

Pic. *ff*

Fl. *ff*

Ob. *f* *a 2*

Cl. *p* *p*

Cl. bajo *p* *p*

Fag. *f* *<ff>* *f* *<ff>* *ff* *ff*

Cfag. *f* *ff*

Cor. 1 y 2 *p* *f* *<ff>* *f* *<ff>* *ff* *ff*

Cor. 3 y 4 *p* *f* *<ff>* *f* *<ff>* *ff* *ff*

Tpt. 1 y 2 *f* *<ff>* *f* *<ff>* *ff* *ff*

Tpt. 3 *f* *<ff>* *f* *<ff>* *ff* *ff*

Tbn. 1 y 2

Tbn. baj.

Tba.

Timb.

S. D. *mf* *f*

B. D.

Arpa

Cel.

Vln. I *f* *<ff>* *f* *<ff>* *ff* *ff*

Vln. II *f* *<ff>* *f* *<ff>* *ff* *ff*

Vla. *f* *<ff>* *f* *<ff>* *ff* *ff*

Vc. *f* *<ff>* *f* *<ff>* *ff* *ff*

Cb. *f* *<ff>* *f* *<ff>* *ff* *ff*

♩=100

97

This page of a musical score contains measures 97 through 100. The instruments are arranged as follows from top to bottom: Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet Bass (Cl. bajo), Bassoon (Fag.), Contrabassoon (Cfag.), Cor 1 y 2, Cor 3 y 4, Trumpet 1 y 2 (Tpt. 1 y 2), Trumpet 3 (Tpt. 3), Trombone 1 y 2 (Tbn. 1 y 2), Trombone Bass (Tbn. baj.), Trombone (Tbn.), Timpani (Timb.), Snare Drum (S. D.), Bass Drum (B. D.), Arpa (Arpa), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

The score features dynamic markings such as *f*, *ff*, *pp*, and *pp arco*. The Flute and Bassoon parts include accents and hairpins. The Trumpet and Trombone parts have a *pp* marking at measure 99. The Violin and Viola parts have a *pizz.* marking at measure 99. The Violoncello and Contrabasso parts have a *pp arco* marking at measure 99. The Snare Drum part has a rhythmic pattern of eighth notes. The Bass Drum part has a rhythmic pattern of quarter notes. The Arpa part is silent. The Cello and Contrabasso parts have a rhythmic pattern of quarter notes. The Violin I and II parts have a rhythmic pattern of quarter notes. The Viola part has a rhythmic pattern of quarter notes. The Violoncello and Contrabasso parts have a rhythmic pattern of quarter notes. The Snare Drum part has a rhythmic pattern of eighth notes. The Bass Drum part has a rhythmic pattern of quarter notes. The Arpa part is silent. The Cello and Contrabasso parts have a rhythmic pattern of quarter notes. The Violin I and II parts have a rhythmic pattern of quarter notes. The Viola part has a rhythmic pattern of quarter notes. The Violoncello and Contrabasso parts have a rhythmic pattern of quarter notes.

At measure 99, the tempo is marked as *♩=100* and the instruction *divisi* is given. The score concludes at measure 100.

100

Pic. Fl. Ob. Cl. Cl. bajo Fag. Cfag.

Cor. 1 y 2 Cor. 3 y 4 Tpt. 1 y 2 Tpt. 3 Tbn. 1 y 2 Tbn. baj. Tba.

Timb. S. D. B. D. Arpa Cel.

Vln. I Vln. II Vla. Vc. Cb.

mp *ff*

f *pp* *pp* *ff*

f *pp* *ff*

f *pp* *ff*

f *pp* *ff*

f *pp* *ff*

unis. arco

Detailed description of the musical score: The score is for page 12, measures 100-103. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and brass (Trumpet, Trombone, Tuba) sections have active parts, with dynamic markings such as *mp*, *ff*, *f*, and *pp*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabajo) also have parts, with dynamics ranging from *f* to *pp*. Performance instructions like *unis.* and *arco* are present for the string sections. The percussion parts (Timpani, Snare Drum, Bass Drum) are mostly silent. The Arpa and Cel. parts are also mostly silent. The Piccolo part is silent throughout. The Cor Anglais parts are also silent. The Flute part has a dynamic marking of *mp* at measure 100 and *ff* at measure 101. The Oboe part is silent. The Clarinet part has a dynamic marking of *f* at measure 100 and *pp* at measure 101. The Bass Clarinet part is silent. The Bassoon part has a dynamic marking of *f* at measure 100 and *pp* at measure 101. The Contrabassoon part is silent. The Cor Anglais parts are silent. The Trumpet parts have dynamic markings of *f* and *pp*. The Trombone parts have dynamic markings of *pp* and *ff*. The Tuba part has a dynamic marking of *ff*. The Timpani part is silent. The Snare Drum part is silent. The Bass Drum part is silent. The Arpa part is silent. The Cello part is silent. The Violin I part has dynamic markings of *f*, *pp*, and *ff*. The Violin II part has dynamic markings of *f*, *pp*, and *ff*. The Viola part has dynamic markings of *f*, *pp*, and *ff*. The Violoncello part has dynamic markings of *f*, *pp*, and *ff*. The Contrabajo part has dynamic markings of *f*, *pp*, and *ff*.

Pic.

Fl. *f* *mp*

Ob.

Cl.

Cl. bajo

Fag. *mf* *a 2* *un poco cresc.* *mf*

Cfag. *mf* *un poco cresc.* *mf*

Cor. 1 y 2 *mf* *un poco cresc.* *mf*

Cor. 3 y 4 *mf* *un poco cresc.* *mf*

Tpt. 1 y 2

Tpt. 3

Tbn. 1 y 2 *p*

Tbn. baj. *p*

Tba. *p*

Timb.

S. D.

B. D.

Arpa

Cel.

Vln. I *p* *mf* *f*

Vln. II *p*

Vla. *p*

Vc. *p* *divisi* *mf* *f*

Cb. *p* *mf* *f*

118

Pic. Fl. Ob. Cl. Cl. bajo Fag. Cfag. Cor. 1 y 2 Cor. 3 y 4 Tpt. 1 y 2 Tpt. 3 Tbn. 1 y 2 Tbn. baj. Tba. Timb. S. D. B. D. Arpa Cel. Vln. I Vln. II Vla. Vc. Cb.

p *f* *espress.* *mf* *f*

Measures 118-127. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais 1 & 2, Cor Anglais 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone Bass, Tuba, Timpani, Snare Drum, Bass Drum, Arpa, Cello, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#). The tempo is marked as quarter note = 70. Dynamics include *p*, *f*, *espress.*, *mf*, and *f*. The score shows a transition from a melodic passage in measures 118-121 to a more rhythmic and dynamic passage in measures 122-127.

129

♩=132

Pic. Fl. Ob. Cl. Cl. bajo Fag. Cfag. Cor. 1 y 2 Cor. 3 y 4 Tpt. 1 y 2 Tpt. 3 Tbn. 1 y 2 Tbn. baj. Tba. Timb. S. D. B. D. Arpa Cel.

♩=132

Vln. I Vln. II Vla. Vc. Cb.

139

Pic.
Fl.
Ob.
Cl.
Cl. bajo
Fag.
Cfag.
Cor. 1 y 2
Cor. 3 y 4
Tpt. 1 y 2
Tpt. 3
Tbn. 1 y 2
Tbn. baj.
Tba.
Timb.
S. D.
B. D.
Arpa
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

139

a 2

a 2

a 2

a 2

a 2

Pic. Fl. Ob. Cl. Cl. bajo Fag. Cfag. Cor. 1 y 2 Cor. 3 y 4 Tpt. 1 y 2 Tpt. 3 Tbn. 1 y 2 Tbn. baj. Tba. Timb. S. D. B. D. Arpa Cel. Vln. I Vln. II Vla. Vc. Cb.

(D C# B / E F# G A#)

164

Pic.

Fl.

Ob.

Cl.

Cl. bajo

Fag.

Cfag.

Cor. 1 y 2

Cor. 3 y 4

Tpt. 1 y 2

Tpt. 3

Tbn. 1 y 2

Tbn. baj.

Tba.

Timb.

S. D.

B. D.

Arpa

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

172

Pic. *ff*

Fl. *ff* *a₂*

Ob. *ff*

Cl. *ff*

Cl. bajo *ff*

Fag. *ff* *a₂*

Cfag. *ff*

Cor. 1 y 2 *ff*

Cor. 3 y 4 *ff*

Tpt. 1 y 2 *ff*

Tpt. 3 *ff*

Tbn. 1 y 2 *ff* *gliss.*

Tbn. baj. *ff*

Tba. *ff*

Timb. *ff*

S. D. *mf*

B. D. *mf*

Arpa *mf* (D[♯] C[♯] B / E F[♯] G A^b)

Cel. *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

181 21

Pic. *mp* *a 2* *mf* *ff*

Fl. *mp* *a 2* *mf* *ff*

Ob. *mp* *a 2* *mf* *ff*

Cl. *mp* *a 2* *mf* *ff*

Cl. bajo *mp* *a 2* *mf* *ff*

Fag. *mp* *a 2* *mf* *ff*

Cfag. *ff*

Cor. 1 y 2 *mp* *a 2* *mf* *ff*

Cor. 3 y 4 *mp* *a 2* *mf* *ff*

Tpt. 1 y 2 *mp* *a 2* *mf* *ff*

Tpt. 3 *mp* *a 2* *mf* *ff*

Tbn. 1 y 2 *mp* *a 2* *mf* *ff*

Tbn. baj. *mp* *a 2* *mf* *ff*

Tba. *mp* *a 2* *mf* *ff*

Timb. *mp* *a 2* *mf* *ff*

S. D. *mp* *a 2* *mf* *ff*

B. D. *mp* *a 2* *mf* *ff*

Arpa *mp* *a 2* *mf* *ff*

Cel. *mp* *a 2* *mf* *ff*

Vln. I *mp* *a 2* *mf* *ff*

Vln. II *mp* *a 2* *mf* *ff*

Vla. *mp* *a 2* *mf* *ff*

Vc. *mp* *a 2* *mf* *ff*

Cb. *mp* *a 2* *mf* *ff*

(A \flat -A \flat) (C \sharp -C \sharp) (F \sharp -F \sharp) (D \sharp -D \sharp) (F \sharp -F \sharp) (C \sharp -C \sharp)

192

Pic. *ff*

Fl. *ff* *a 2*

Ob. *ff* *a 2*

Cl. *ff* *a 2*

Cl. bajo *ff*

Fag. *ff*

Cfag.

Cor. 1 y 2 *ff*

Cor. 3 y 4 *ff*

Tpt. 1 y 2 *ff* *a 2*

Tpt. 3 *ff*

Tbn. 1 y 2 *ff*

Tbn. baj. *ff*

Tba. *ff*

Timb. *ff* *mp* *ff* (G-A)

S. D. *f* *mp* *ff*

B. D. *f* *ff*

Arpa *ff* (C+C)

Cel. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*